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JANUARY/FEBRUARY 2019

**LA's BADdest**  
Best Architecturally  
Designed  
by Michael Franklin  
Ross

**Fine Art 2019 In  
+ Around LA**  
by Mat Gleason

**Map of Los  
Angeles**  
a new work by  
Timothy Robert  
Smith



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JANUARY/FEBRUARY 2019

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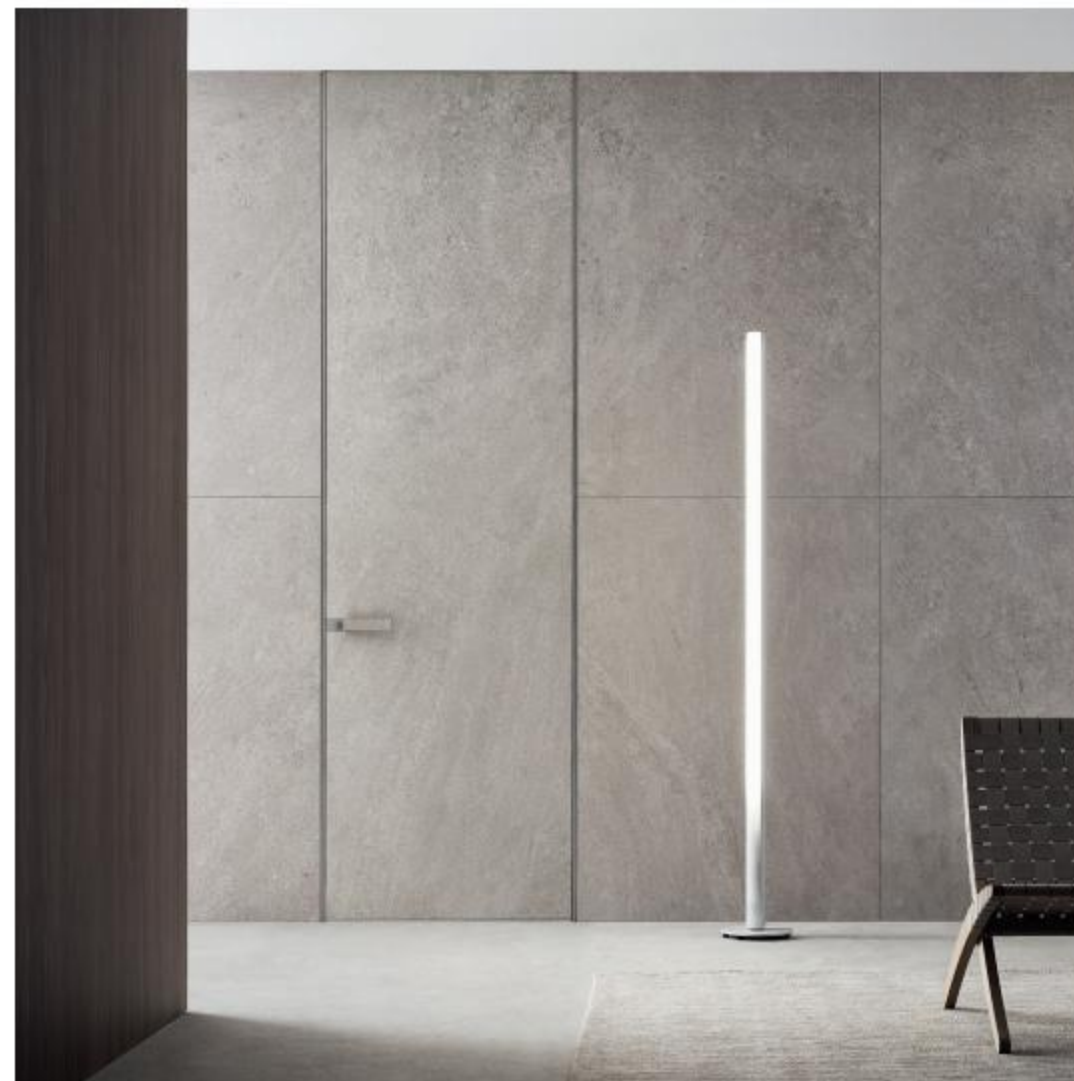
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**Carol Bishop** is an accomplished artist who focuses on agendas of architecture and place. Her work explores the ideas as well as the subjectivities (designers, clients, communities) that inform the creation of buildings and structures. She is an associate professor of art at Los Angeles Valley College.



**Josh Cooperman** is a speaker, writer, publisher, host, brand manager and product designer with over twenty five years in the broadcast industry. Cooperman, a devotee of design and architecture, developed the Convo By Design platform to promote and tell the stories of those behind remarkable design.



**Michael Franklin Ross** As an architect, educator and journalist, Michael Franklin Ross, FAIA is one of LA's preeminent advocates for design excellence. His writings have appeared in numerous publications, such as *Progressive Architecture*, *Architectural Record* and *The Architect's Newspaper*. He served on faculty at Tokyo University, UCLA and SCI-Arc.



**Mat Gleason** Founder of the highly controversial *Coagula Art Journal* (the *New York Observer* called it). Mat Gleason is an internationally recognized art critic and curator of contemporary art. In 2012 he opened *Coagula Curatorial*, an influential gallery in Los Angeles that is active at many international art fairs.



**Willem Swärt** is a designer and writer based in Los Angeles particularly interested in regenerative design as the intersection of history, ecology, urbanism, and architecture. He currently works for David Hertz FAIA The Studio of Environmental Architecture, where he was on the grand prize winning team of the *Water Abundance*.



**Michael Webb** has authored more than twenty books on architecture and design; most recent titles include *Architects' Houses* and *Building Community: New Apartment Architecture*. A memoir *Moving Around: A Lifetime of Wandering* will be published October 2018. Webb serves as FORM's resident book critic.



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“Begin at the beginning ... and go on till you come to the end: then stop.”

Lewis Carroll  
*Alice's Adventures in Wonderland (1865)*

Do we begin with LA ARCHITECT?

In 2000? That's when I came aboard, joining Ann Gray, fresh from 15 year sabbatical, living abroad. Aside from a short stint with METROPOLIS, it didn't really qualify me as much of a salesman. However, I figured Ann had the vision – and a remarkable magazine, not to mention a powerful and sophisticated readership comprised of what we know to be the most talented architects and designers in the world.

Or do we begin with PIONEERING DESIGN?

In 2007? There were changes. But I remained. And witnessed the transformation of a remarkable publication as it developed its focus and reputation through international expansion both in design and geography. And even after my departure in 2008, I never lost my deep affection for what would be one of the strongest influences in my life.

It only makes sense, then, that given the opportunity, I would want to return.

So, now in 2019, what is FORM?

If we can be defined, then in a word it is focus. Even as we grow in scope, speaking to architects, landscape designers, interior designers, product designers and fine artists, we also take a magnifying glass to our own back yard: Los Angeles and Southern California. This is what we are committed to explore and celebrate – and we will do so through a myriad of platforms such as our website, podcast, social

media, local outreach and ultimately – returning to our roots, print.

With our first issue in 2019, "New Beginnings", FORM indeed decided to start at the beginning, to take a fresh look at our home turf; Los Angeles. By doing so, Michael Franklin Ross, FAIA, did something remarkable. With his article, "The Best Architecturally Designed (BAD) Buildings of LA, 1893-2018", he channeled the collective minds of a remarkable panel of LA's finest (including Barbara H. Bouza, FAIA, Carlo Caccavale, Hon. AIA, Anthony Fontenot, Ph.D, HsinMing Fung, FAIA, Lawrence Scarpa, Ingalill Wahlroos-Ritter, FAIA, Kulapat Yantrasast), and begins the dialogue anew. We also reached out to – may questionably be the most talked-about art critic in LA; Mat Gleason. With his article, "Fine Art 2019 in Around LA," Mat begins an in-depth exploration of LA's art scene and its effect on the city. And lastly, to tie what may be considered two disparate points of view, is the unique vision of fine artist Timothy Robert Smith. With his amazing *Map of Los Angeles*, we can see in literal terms our own past and future.

Indeed the entirety of this publication is the result of a genuine collaborative effort, and we have many to thank. We are deeply fortunate to have Meagan Gould on board as our Managing Editor, and the talented graphics artist Daryl Rogers to interpret our vision.

And, of course, no architectural publication would be complete without Michael Webb, the voice and arbiter of design for a generation. We also owe a great debt of gratitude the patience, generosity and faith to our Contributing Editors, including Carol Bishop, Josh Cooperman, Mat Gleason, Michael Franklin Ross, Willem Swart, and Michael Webb, all of whom you will be hearing more from in the coming months.

So with an end, we have a new beginning. We at FORM: PIONEERING DESIGN invite you to join us on this new adventure as we re-introduce ourselves to the design community of Southern California and the world.

Join us at FORM and pioneer design.

... and, thank you, Ann ...

*Jerri Levi*

Jerri Levi publisher

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**1** Vitrocsa  
Pivoting Door  
Bel Air Rd project,  
Photographer: Vitrocsa USA

**2** Sliding Door Co.,  
Frameless 2  
Photo courtesy of The Sliding Door  
Company

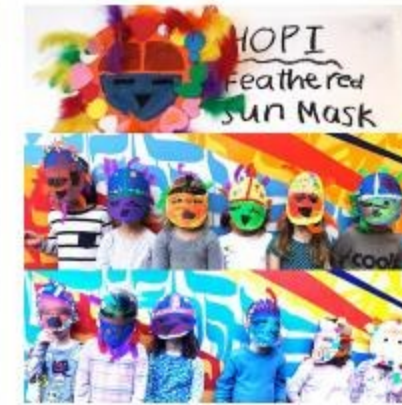
**3** Vitrocsa, Pivoting Door  
Veyrier-du-Lac House,  
Photographer: Didier Jordan,  
Architect: Rémi Tessier

**4** Sliding Door Co., Back Frame  
Suspended Barn Doors  
Photo courtesy of The Sliding  
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**“I’m a failed painter.”**

**Mat Gleason**

internationally recognized art critic and curator, founder of *Coagula Art Journal*

*On why he became an art critic*

Overheard from guests on *The Arch Podcast*, [www.formmag.net](http://www.formmag.net)

**“We don’t live it. They live it.”**

**Michael Webb**

noted author and architectural critic

*Referring to the Japanese and their relationship to their past*

**“It was like driving your mom’s car.”**

**Scott Baker**

noted author and architectural critic

*On why he changed the name of his company.*



Escena Residence, rear. Photographed by Chris Miller

## Anthony Poon Delivers Modernism to Tract Housing

by Michael Webb

Good design for the masses was the mantra of the architects who pioneered modernism and they achieved their goal in Germany and the Netherlands, notably in the Weimar-era housing estates of Berlin. Six of those are now a UNESCO World Heritage Site, and there’s a waiting list to buy the frugal, well-landscaped units. Émigrés such as Richard Neutra and Walter Gropius brought the message to the US, but it was never widely embraced. The post-war Case Study houses were one-offs; in California, only Eichler Homes succeeded in creating modernist communities. Gregory Ain’s Mar Vista Tract, now widely admired, was only half completed, and the dream died with him. Tract home builders have continued to churn out an endless sprawl of tacky boxes dressed up in faux historical styles: Cape Cod is a current favorite. Construction is almost as messy and wasteful as it was a century ago.

Anthony Poon had a better idea. As the founder of Poon Design, an eight-person office based in Culver City, he has created a diversity of award-winning buildings over the past three decades. He is noted for his high-end custom houses, but he longed to realize the dreams of the pioneers and make his minimal architecture more affordable. Poon teamed up with Texas developer Andrew Adler’s Alta Verde

Group to design four model communities in Palm Springs. Over the 18 months that Adler was securing sites and investors, Poon researched ways of cutting construction costs to a quarter of what a one-off would cost, completing each house in six-eight months.

The architect’s strategy was to use inexpensive materials, to simplify the plans by eliminating unneeded spaces, and develop new concepts for walls and roof. In Escena, the base model, a spinal wall contains all the services, and divides an open-plan living area from the sleeping zone. The roof is a factory-made assembly, comprising a truss, joists, and a thick slab of insulation. Typically, ducts are located atop the roof and have to be wrapped; here they are embedded in the insulation. The factory offered a good price for the first 14, in anticipation of the 200 that would follow. The outer walls have expansive double glazing and are shaded from the desert sun by a projecting roof plane. The materials are basic — precast concrete, painted stucco, drywall, bathroom floors of porcelain tiles, and inexpensive wood floors in the bedrooms. The general contractor was well-coached and retrained the subs to achieve a high standard of finish and detailing.

House sizes range from 2,300 to 4,200 square feet, and the larger models — called Linea — employ superior materials and open up to pools, while retaining many of the economies of Escena. To avert monotony, four different designs alternate in the first small development, and a similar variety is evident in the other three, which range up to 139 units. All have sold at a faster rate than other local

tracts — evidence of how modernism has become widely accepted in Palm Springs, as well as the rational plans and competitive pricing. Alta Verde are currently exploring other locations, from Arizona to Mount Washington and Culver City — places where it may be a tougher challenge to win approval for innovation.

This project grew organically out of Poon’s background and practice. As a child, he delighted in taking things apart and fantasizing about imaginary worlds. He secured a degree in architecture and music at UCB, and wrote his master’s thesis on architecture and jazz at the Harvard GSD. “Architecture is often slow, tedious, and overwrought, where jazz is about spontaneity and improvisation,” says Poon. “I’m a classically trained pianist, trying to perfect every note; jazz musicians make a virtue of wrong notes. In our office we try to capture that spirit in quick brainstorming sessions.”

Like Frank Gehry, who sketches and models by hand, Poon loves to draw and leaves the computers to younger colleagues. For him, sketches and software are different tools and he values both. “Younger architects often don’t know how to draw—or to see,” he laments. Sometimes I get a computer drawing that is unintelligible because the author hasn’t learned about perspective or line weight.” Poon is a perfectionist, and—though he values spontaneity in the creative process—he insists that the owners of his houses should not make changes or additions. “They sign a covenant and the city enforces it,” he explains. “We’ve tailored these houses carefully, and we don’t want them messed up.”

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# LA's BADdest

## Best Architecturally Designed

by Michael Franklin Ross, FAIA  
PHOTOGRAPHY BY DOUGLAS HILL

Everyone knows the stunning works of architecture that symbolize our city worldwide. We all admire these buildings, but FORM wanted to uncover the hidden gems, “the unusual suspects” that influenced design and were game changers in architectural discourse.



### 1890s

#### Bradbury Building

George Wyman, 1893; Brenda Levin, 1991;  
304 South Broadway, Los Angeles, CA 90013

### 1900s

#### Gamble House

Charles and Henry Greene, 1908;  
4 Westmoreland Pl., Pasadena, CA 91103

### 1910s

#### Los Angeles Herald Examiner

Julia Morgan, 1914; 146 W. 11th St.,  
Los Angeles

#### Horatio West Court

Irving J. Gill, 1919; 140 Hollister Ave.,  
Santa Monica, CA 90405

### 1920s

#### Schindler House

R.M. Schindler;  
833 N. Kings Rd, West Hollywood, CA 90069

#### Ennis House

Frank Lloyd Wright, 1924;  
2607 Glendower Ave., Los Angeles, CA 90027

#### Lovell Beach House

R.M. Schindler, 1926; 1242 West Oceanfront,  
Newport Beach, CA

#### L.A. Central Library

Bertram Goodhue, 1926; Hardy Holzman Pfeiffer,  
1993; 630 West 5th St. Los Angeles, California

#### Hollywood Bowl

Myron Hunt, 1922; Lloyd Wright, 1928; Frank  
Gehry 1970, 1980; Hodgetts+Fung, 2004; 2301  
North Highland Ave., Los Angeles, CA 90068

#### Los Angeles City Hall

John Parkinson, Albert C. Martin,  
John C. Austin, 1928; 200 North Spring St.,  
Los Angeles, CA 90012

#### Lovell House

Richard Neutra, 1929; 4616 Dundee Dr.,  
Los Angeles, CA 90027

#### Wilshire Blvd. Temple

A.M. Apelman, S. Tilden Norton, David Allison,  
1929; Brenda Levin, 2013; 3663 Wilshire Blvd.,  
Los Angeles, CA 90010

### 1930s

#### Eastern Columbia Building

Claud Beelman, 1930; Killefer Flammang  
Architects, 2006; 849 South Broadway,  
Los Angeles, CA 90014

#### Hollywood Pantages Theatre

B. Marcus Priteca, 1930; 6233 Hollywood Blvd.,  
Los Angeles, CA 90028

#### Neutra VDL Research House II

Richard Neutra, 1932; Dion Neutra, 1964; 2300  
Silver Lake Blvd., Los Angeles, CA 90039

#### Griffith Observatory

John Autin and Frederick Ashely, 1935; Brenda  
Levin & Pfeiffer Partners, 2006; 2800 East  
Observatory Rd., Los Angeles, CA 90027

#### Dunsmuir Apartment Building

Gregory Ain, 1937; 1281 South Dunsmuir Ave.,  
Los Angeles, CA 90019

#### Union Station

John and Donald Parkinson, 1939; 800 North  
Alameda St., Los Angeles, CA 90012

#### Sturges House

Frank Lloyd Wright, 1939  
449 North Skyewiay Rd., Los Angeles, CA 90049

### 1940s

#### Eames House

Charles & Ray Eames, 1949; 203 North  
Chautauqua Blvd. Pacific Palisades, CA

### 1950s

#### Wayfarers Chapel

Lloyd Wright, 1951; 5755 Palos Verdes Dr.,  
South Rancho Palos Verdes, CA 90275

#### Watts Towers

Simon Rodia, 1954; 1727 East 107th St.,  
Los Angeles, CA 90002

### 1960s

#### Malin House “Chemosphere”

John Lautner, 1960; 7776 Torreyson Dr.,  
Los Angeles, CA 90046

#### Great Western Savings and Loan

Paffard Keatinge-Clay for Skidmore Owings &  
Merrill, 1961; 2501 Rosecrans Ave., Gardena, CA  
90249

#### LAX Theme Building

Paul Williams and Pereira & Luckman, 1961;  
209 World Way, Los Angeles, CA 90045

#### Robert Frost Auditorium

Flewelling and Moody, 1964; Hodgetts + Fung, in  
progress; 4601 Elenda St., Culver City, CA 90230

#### Kappe House

Raymond Kappe, 1967; 715 Brooktree Rd.,  
Los Angeles, CA 90272

#### Stevens House

John Lautner, 1968; 7144 Hockey Trail,  
Los Angeles, CA 90068

#### Saint Basil's Catholic Church

A.C. Martin, 1969; 3611 Wilshire Blvd.,  
Los Angeles, CA 90005

### 1970s

#### Century Plaza Towers

Minoru Yamasaki, 1975; 2049 Century Park East  
Los Angeles, CA 90067

#### Pacific Design Center

Cesar Pelli/Gruen (Blue Building) 1975, (Green  
Building) 1988, (Red Building) 2008;  
8687 Melrose Ave., West Hollywood, CA 90069

#### ArtCenter College of Design

Craig Ellwood, 1976; 1700 Lida St.,  
Pasadena, CA 91103

#### 2-4-6-8 House

Morphosis, 1978; 932 Amoroso Pl.,  
Los Angeles, CA 90291

### 1980s

#### World Savings and Loan Bank

North Hollywood, Frank O. Gehry, 1982; 10064  
Riverside Dr., Toluca Lake,  
CA 91602

#### Donald C. Tillman Water Reclamation Plant

Anthony J. Lumsden/DMJM, 1984;  
6100 Woodley Ave., Van Nuys, CA 91406

### 1990s

#### Beverly Hills Civic Center

Charles Moore/UG, 1990;  
455 North Rexford Dr., Beverly Hills, CA, 90210

#### Chiat/Day (Binoculars) Building

Frank O Gehry, 1991; 340 Main St., Venice, CA

#### Getty Center

Richard Meier, 1996;  
1200 Getty Center Dr.,  
Los Angeles, CA 90049

#### Vermont/Santa Monica Metro Station

Mehrdad Yazdani, 1999;  
Los Angeles, CA 90029

### 2000s

#### Hayden Tract

Eric Owen Moss, 2000-2010; Culver City, CA  
90034-90232

#### Walt Disney Concert Hall

Frank O. Gehry, 2003; 111 South Grand Ave., Los  
Angeles, CA 90012

#### Central Los Angeles Area High School #9 for the Visual and Performing Arts

Wolf D. Prix/Coop Himmelb(l)au, 2008; 450 North  
Grand Ave., Los Angeles, CA 90012

### 2010s

#### Emerson College

Thom Mayne/Morphosis, 2014; 5960 Sunset Blvd.,  
Los Angeles, CA 90028

#### Star Apartments

Michael Maltzan 2014; 240 East 6th St.,  
Los Angeles, CA 90014

#### The Broad

Diller Scofidio + Renfro, 2015;  
221 South Grand Ave., Los Angeles, CA 90012

#### United States Courthouse—Los Angeles

Skidmore, Owings & Merrill, 2016;  
312 North Spring St., Los Angeles, CA 90012

# We convened a jury of true notables:

Barbara H. Bouza, FAIA, Carlo Caccavale, Hon. AIA, Anthony Fontenot, Ph. D, Ming Fung, FAIA, Lawrence Scarpa, FAIA, Ingalill Wahlroos-Ritter, FAIA, and Kulapat Yantrasast facilitated by Michael Franklin Ross, FAIA.

*more information on the jury visit [www.farmmag.net](http://www.farmmag.net)*

## Needless to say, this task created a heated dialogue.

There are numerous beautiful buildings throughout Southern California. Many of them are not included on our list. There are some very famous architects who have designed multiple buildings for LA, but we chose not to include them all. We were looking for the buildings that were influencers. I hope the ghost of Mies Van der Rohe will forgive me when I say we decided that our guide was, "Less is More". We decided our selections had to be: innovative, groundbreaking, aesthetically beautiful, sustainable, paradigm shifting, iconic, contextual, and timeless. The jury agreed that any building designed by a jury member or their firm be removed from consideration and that any building to be considered must still be standing. What follows is an abbreviated discussion.

*Find out more about these fabulous buildings on [www.farmmag.net](http://www.farmmag.net)*

### The Early Years

We agreed to begin with the landmark Bradbury Building (1893). The exterior is a typical nineteenth-century commercial office building. The interior is a light-filled wonder of wrought iron railings, multiple stairs climbing toward a atrium. It created a paradigm shift for commercial office design half a century before John Portman. The twentieth century brought us the elegantly detailed Gamble House (1908) by Charles and Henry Greene. One of the finest examples of

California Arts and Crafts, it is also influenced by traditional Japanese design in the carefully detailed interlocking wood members and truly contextual in the way it integrates architecture and landscape.

### The Teens

Two very influential architects left their mark on Southern California during this period. Julia Morgan, famous for the elaborate Hearst Castle in San Simeon, was in 1904 the first woman to obtain an architecture license in California. William Randolph Hearst selected her to design downtown Los Angeles' Herald Examiner Building (1914). Irving J. Gill completed the design of the Horatio West Court (1919) in Santa Monica, one of the finest examples of courtyard housing. It influenced the development of courtyard complexes throughout Los Angeles.

### The 1920s

This era brought an explosion of creative architectural design to the LA region from the many seminal houses to large public buildings. The city was booming, growing at an unprecedented rate. Gordon Whitnall, director of the City Planning Commission, said in 1922, that "a new residence was completed every 26 minutes of the working day."

Frank Lloyd Wright completed four of his concrete block houses; The Millard, Storer, Freeman and Ennis. The Ennis House, 1924, was the last, the largest, and the most dramatic, sitting up on the hill overlooking the city. The interplay of natural light

and the rhythm of the textured columns flowing from outside to inside create one of the most memorable images of residential architecture in Los Angeles.

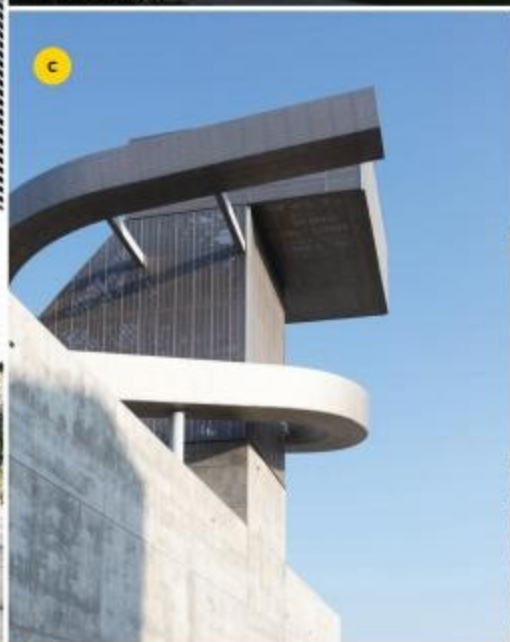
The R.M. Schindler House in West Hollywood (1922) became a prototype for Los Angeles residential design with interlocking spaces, patios and gardens. It was sustainable before we were even thinking about sustainability. The house ultimately served as the launching pad for both Schindler and his Viennese friend, Richard Neutra.

In 1925, after crossing the Atlantic and working for Frank Lloyd Wright at Taliesin in Wisconsin for a year, Richard Neutra and his wife Dione moved to Los Angeles. Neutra soon began designing his own groundbreaking projects including the Lovell Health House (1929) in Los Feliz. Historian Thomas S. Hines called this "his masterpiece". It remains one of the purest and finest examples of the International Style in America.

The 1920s also saw a boom in the design of iconic public buildings several of which have come to symbolize our city. The Los Angeles Central Library by Bertram Goodhue (1926) and the Los Angeles City Hall by John Parkinson, Albert C. Martin and John C. Austin (1928) have bold exterior designs and dramatic interior spaces that are recognized around the world. The Hollywood Bowl is another symbol of LA that began life in 1926 designed by Myron Hunt, later modified by Lloyd Wright and Frank Gehry, and recently completely replaced in 2004 with a new shell and state-of-the-art technology by Hodgetts+Fung.

## Find them on Timothy Robert Smith's *Map of Los Angeles*

- a** Emerson College 2014; Thom Mayne/Morphosis, 5960 Sunset Boulevard, Los Angeles, CA 90028
- b** Robert Frost Auditorium 1964; Flewelling and Moody, Hodgetts + Fung, in progress; 4601 Elenda Street, Culver City, CA 90230
- c** Central Los Angeles Area High School #9 for the Visual and Performing Arts 2008; Wolf D. Prix/Coop Himmelb(l)au; 450 North Grand Avenue, Los Angeles, CA 90012
- d** Walt Disney Concert Hall 2003; Frank O. Gehry; 111 South Grand Avenue, Los Angeles, CA 90012
- e** LAX Theme Building 1961; Paul Williams and Pereira & Luckman; 209 World Way, Los Angeles, CA 90045
- f** Union Station 1939; John and Donald Parkinson; 800 North Alameda Street, Los Angeles, CA 90012
- g** Wayfarers Chapel 1951; Lloyd Wright; 5755 Palos Verdes Drive, South Rancho Palos Verdes, CA 90275



See the back of the folder for more info about the piece and the artist behind it.



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# FINE ART 2019 IN + AROUND LA

The City of Angels and its surrounding megalopolis comprise one of the world's leading art centers.

by Mat Gleason

We hear it all the time. But when you live here day to day there are times where it can feel like the art world's biggest college town. The collegiality of artists employed by the schools creates a sanitized version of the reality affecting the arts. Los Angeles is certainly the nicest of the art capitals on Earth ... as everyone established enough to have a career shakes hands with everyone else like they might be in a job interview on campus with that person next week.

is an easy place to coexist with your fellow artist, especially when you are on the tenure committee. But the effect academia's forced friendliness has on the art made around it is debatable. Is there an edge to the art outside the academy? Look no further than some of what is coming to the galleries and institutions in and around L.A. during the year ahead. For every few glad-handers looking to get a paying lecture gig at a university there is an artist out there pushing the boundaries. Will 2019 be a breakthrough year for edgy art?

Considering the treachery that is New York, the bald-face classism that is London and Hong Kong's attitude of "Be a billionaire or GTFO", Los Angeles

Let's look ahead ...

While the notion of an art fair being edgy is not in line with reality, unlike grad schools, the admission to an art fair will set you back about twenty bucks instead of a hundred grand in student loan debt, so art fairs are certainly more merciful. The first two months of 2019 include a slew of worldclass art fairs, new fairs and DIY art events around them. The Frieze art fair is the only competition Art Basel has worldwide and it is coming to Los Angeles. Frieze L.A. debuts in February and ALAC, Art Los Angeles Contemporary, is moving the tenth edition of its fair to the same weekend (February 13-17). Of course the venerable L.A. Art Show starts the whole year off each January with an overview of the fine art mainstream at the LA Convention Center. This year it is January 23-27 followed closely by the revamped, once again relevant Photo LA at the Barker Hangar January 31-Feb 3.

Every big art fair of course spawns satellite affairs. Super collector Dean Valentine has created an art fair out of thin air with 38 mostly worldclass galleries at the historic Hollywood Roosevelt Hotel the same weekend as Frieze and ALAC. Dubbed Felix LA, it appears to be a new twist on the old hotel art fair idea. Remember, New York's annual Armory Show art fair started with galleries holing up on one floor of the Gramercy Park Hotel for a weekend in the mid-1990s. The cleverly titled Unfrozen, across the street from Frieze, is one of many popups in proximity to these fairs that is worth a look. Today's artist-run event is tomorrow's establishment. Look for dozens of other events. When art fairs land, the circus really is in town.



top:  
Adia Millett  
*Transmogrify*, 2018 Acrylic on panel  
Courtesy of the artist

bottom:  
Randi Matushevitz  
*Purple and Green*, 2018 Oil on panel  
Courtesy of the artist

There is an old saying about design: "Master the craft and the craft masters you." Once an artist can do anything with a particular medium they are less likely to ever veer too far out of the range of what they know. Craft kills artistic searching and delivers ever-predictable results within a narrow range of showmanship instead of barrier-breaking artistic achievements. The impulse behind this quote is the release valve for movements as diverse as Dada and Abstract Expressionism - rejecting centuries of insistence that visual art be, first and foremost, a well-crafted object. Adia Millett is the rare artist to come along in the wake of these revolutions, have her cake, and then eat it too. Millett uses the language of craft across a wide swath of mediums, but she works to tweak the expectations of each approach. In her creation of unexpected chasms, cavities and compositional breaks she assures herself and the viewer that no craft shall master her. Look for her solo show "Breaking Patterns" at the California African American Museum February 5 thru August 25. The exhibit is curated by Mar Hollingsworth, visual arts curator and program manager at the museum in L.A.'s Exposition Park.

Looking at our republic under siege in the political sphere, 2019 will likely see the art world reflect the "interesting times" in which we live. While artists living in Los Angeles certainly wrestle with the political while the institutions try to avoid

upsetting their snowflake trustees, one museum will be delivering the past as allegory of the present. In 1528, while Florence's Republic was being destroyed, Jacopo da Pontormo painted an altarpiece of "The Visitation", a depiction of the biblical encounter between the Blessed Virgin Mary and her cousin, Saint Ann. Catholicism's "Hail Mary" prayer derives from this story. As depicted in the painting, both are pregnant, Mary with Jesus and Ann with John the Baptist.

Pontormo was known for luscious passages of sumptuous color and "The Visitation" does not disappoint. In the chaos of the robes and headdresses we see a painting depicting a hope in the future (via the metaphor of pregnancy) despite a frenzied transformation in the present. The painting was recently the subject of extensive conservation in Italy and will be on view with its preparatory drawings and two portraits by Pontormo painted amidst that Sixteenth-Century tumult. On view at the J. Paul Getty Museum at the Getty Center February 5 thru April 28.

An experimental artist finally getting her due this year is Christy Roberts Berkowitz. With a practice aimed at elevating consciousness through confrontation and engagement, most often using herself as subject, it is no surprise that her newest exhibition will carry the quixotic

title "The Distance Between the Grooves in My Fingerprint". The best performance art piece I saw this decade was this artist's 2013 "Good Enough". In it, she spelled out the title of the show in cups of red Koolaid, knelt down and began drinking each cup. After a few letters were gulped, it became apparent that it was going to take superhuman endurance to drink this much fluid. Not quite halfway done, an audience member walked up to check on her as the spillage streamed down her chin and chest. The performance ended then and there, with the queasy indictment of the rest of the audience for not intervening in an act of what was becoming self-harm.

What surprises does she have in store for us? Using her own family history as a starting point, the Roberts Berkowitz exhibit press release tells us she will be investigating "how inherited narratives can shape our perceptions of ourselves and our communities. Through actions, images, and objects she will attempt to reconstruct a present and a future by examining the actions, images, and objects of her ancestors." Find out more between April 17 and July 1 at the Marjorie and Herman Platt Gallery on the campus of the American Jewish University in Bel Air.

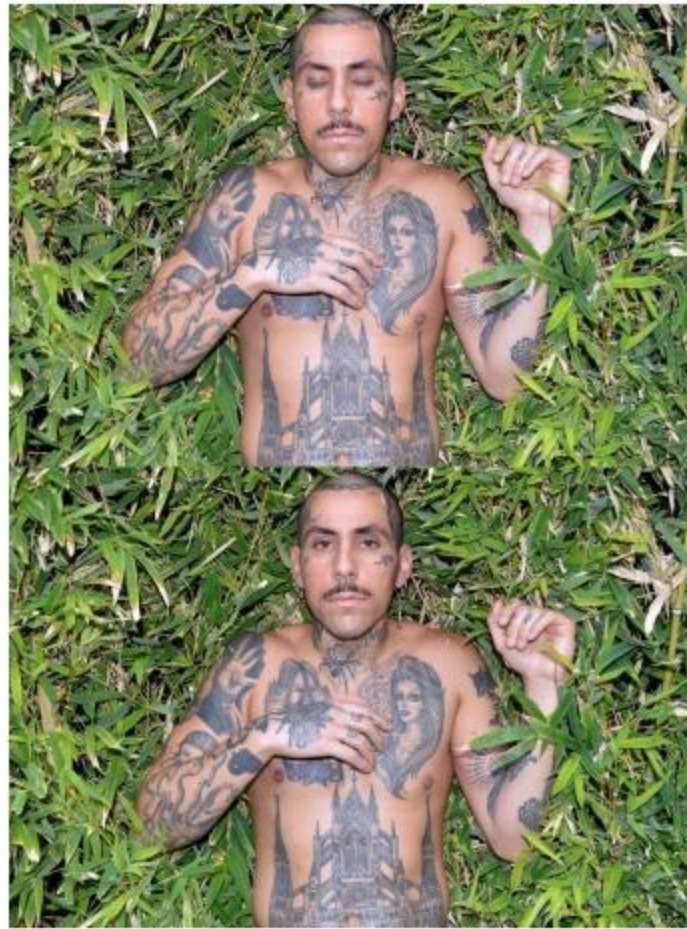
Christy Roberts Berkowitz  
*The Artist's Mother as a Misleading Confirmation of the Viewer's Perception*  
Black and white school photograph  
4" x 2 7/8"

Approximate date: 1950, 2018  
Original photographer unknown  
2018, Acrylic on panel Courtesy of the artist



Another artist with an interesting mix of politics and sleek aesthetics making headway is Linda Vallejo. After a 40-year career she is an overnight sensation. The exhibit "Linda Vallejo: Brown Belongings" will open June 1 at LA Plaza de Cultura y Artes in Downtown L.A. While many artists with a penchant for the political resort to browbeating and guilt-tripping to break thru to the elite art audience, Vallejo is wisely playful. Most famous for a series of work where she darkened the skin color of iconic statuary images (everyone from Marilyn Monroe to Fred Flintstone and Barney Rubble), she pushes a message with common ground as her medium. The exhibition will feature over a hundred of the artists paintings, drawings, and sculptures, some of which she expresses not thru images but as data. One series deals with percentages of Latinos in various professions. While the exhibit looks to bring up divisions as a starting point, Vallejo has hit upon a formula that allows her diverse audiences space in which to find their similarities.

On the wild side, Los Angeles is home to the permanently edgy Tom of Finland Foundation. The late Tom of Finland, the pseudonym for Finnish Illustrator Touko Laaksonen, is known for his groundbreaking drawings of a fantasized gay lifestyle where every man is a costumed, well-hung adonis. October 5 and 6 will see the annual Tom of Finland Art Festival at Tom House in Silver Lake and if it is anything like previous incarnations, which it will be, expect a riveting mixture of decadence and poignancy. While Tom himself was graphically inclined to tight rendering, his foundation opens the doors to photography, painting and, of course, many other wild explorations yet to be tamed.



top:  
Randi Matushevitz Purple and  
Green, 2018 Oil on panel  
Courtesy of the artist

bottom:  
Ruben Esparza Lucy, 2018  
Photographic print Courtesy of  
the artist



Now if you like a different type of wildness in your visual art, the Riverside Art Museum has an exhibit for you coming up February 2 thru May 26. "Beast" is a Todd Wingate curation that explores the symbolism humans attach to animals both real and imagined. What Wingate calls "...a fantastical bestiary for modern times..." features ten artists who privilege profligate rendering and double down on imagination. It is in our nature to assign moral lessons to animals. Be it the carrying of miraculous powers or existing as symbols of our desires, fears, hopes, and dreams, it seems inevitable to associate lions as reflecting nobility and black cats as delivering bad luck. In art, the depiction of animals carries meaning, often of something epic, something bigger than humans alone can surmise or contain. Featuring powerhouse renderers such as Jeff Soto, E.E. Kono, and the brotherly duo Einar and Jamex de la Torre, "Beast" is worth the drive out east into the Inland Empire. You may as well get used to the trek as in 2020 the Riverside Art Museum will be opening "The Cheech" - the Cheech Marin Center for Chicano Art, Culture, and Industry. The epicenter of Chicano Art will be there before we know it!

Independent Curator Erika Hirugami has assembled a provocative look at who exactly does the work in this country. "On Their Backs: Latinx Labor in the U.S." is slated to open at the Chinatown-based Fellows of Contemporary Art on June 29. The premise for the show at her Curator Love dotcom website lays it out thusly: "In the United States today, there are 93 occupations in which 20% or more of workers are immigrants. These high-immigrant occupations are primarily, but not exclusively, lower-wage jobs that require relatively little formal education. Latinx individuals make up to 83.5% of the labor force handling said occupations."

One of the four artists is the powerhouse Narsiso Martinez. His work here is portraits of low wage farm workers rendered directly onto the cardboard containers used to haul the produce they harvest in their farmworking jobs. The blunt poetry of this juxtaposition incriminates as it provokes, mic-dropping the bare facts as an act of expanding our empathy. Instead of a sprawling group show with a philosophical theme that cannot be contained in an artspeak statement, Hirugami assembles four artists to deliver the aesthetics of the undocumented laboring to maintain the quality of life for the rest of the United States.

2019 is the final year of the decade and one thing we can probably look forward to with both dread and interest is the "best of" lists that will inevitably pop up on all the blogs, podcasts and websites that survey the art world. Surely the rise of politics, an emergence by artists of color into the mainstream and a flood of stupid money following insipid bland abstraction pushed by the Bernie Madoffs of the art world will dominate the conversation. As the list here shows though, the art of our times, of our decade, "The Teens" if you will, was nothing if not allowing artists to maximize their free will to do as they dreamt.

top:  
Narsiso Martinez Untitled, 2018 Mixed  
Media on produce boxes Courtesy of  
Curatorlove Will be on view at "On  
Their Backs"

bottom:  
E.E. Kono Civilian, 2018 Egg Tempora  
on panel Courtesy of the Riverside Art  
Museum Will be on view at BEAST



Photographed by Joshua White

## Darin Johnstone Architects Unveils The Peter and Merle Mullin Gallery

*New State-of-the-Art Automotive Gallery's Car-Inspired Design Celebrates ArtCenter's Influential Role in Transportation Design and Innovation*

Los Angeles-based architecture and design studio Darin Johnstone Architects (DJA) announces the completion of the Peter and Merle Mullin Gallery, a state-of-the-art automotive and fine art gallery located on the ground floor of the 1111 South Arroyo Parkway building, one of the newest additions to ArtCenter's growing South Campus. The expansive 6,300 sf space is designed to function as an automotive gallery in keeping with the donor's passions and prolific car collection and ArtCenter's dedication to innovation in automotive design. The Peter and Merle Mullin Gallery opens to the public on October 26, 2018 with the "Iconic Design: 70 Years of ArtCenter Influence" exhibition, part of ArtCenter's much-anticipated Car Classic 2018, celebrating the 70th anniversary of the College's Transportation Design program. The exhibition will be on view from October 28, 2018 through late 2019.

"ArtCenter's commitment to design education and culture actualized through building is incredible, and it is a true honor to work with such an amazing institution. The Mullin Gallery in particular has been an exciting challenge. The presence of the gallery on the street, at this historic nexus in the city, and the gesture of the 'fin wall', signifies and reinforces the presence of ArtCenter in the urban and cultural landscape of the city. The design developed in a really interesting way. It started as a simple gallery but the more we thought about the automobile as an object of art inside the gallery as well as an instrument for viewing the gallery while moving through the city the more the project evolved. In a way it caused us to turn the project inside out and project back into the city," said architect Darin Johnstone.

Designed to feature the automobile as an object of art, the gallery itself reflects the beauty of modern transportation design. The main entrance to the otherwise rectilinear space is presented by a large curvilinear wall that keys into the aerodynamic shape of automobiles, and very purposefully reflects the exact turning radius of the average vehicle. This feature wall extends from the interior to the exterior where it de-materializes into 12-foot-high steel fins that create a lenticular effect. On approach from the south, the public sculpture, which also serves as a subtle screen, displays "Mullin" in bold graphics. When approached from the north, the fin wall displays "Gallery." The gallery features two large pocketing glass doors which allow automobiles easy access to the space. Beyond the glass walls, a terrace and built-in seating that flank the fin wall extend the gallery's footprint to allow indoor and

outdoor activation. The placement and visibility of the gallery at this intersection in the city embodies ArtCenter's importance in the evolution of automotive design.

"We used auto pathways to form the curving walls that organize the interior gallery, the exterior courtyard, and the parking and garden areas beyond. This language of curved walls was used to form all the discrete elements of the project: gallery walls, reception desk, exterior walls, benches, and planters. In particular, the dematerialized 'fin wall' that separates the gallery courtyard from the street became a key design feature that we are really excited about," said Johnstone.

The exterior "fin-wall" is comprised of sixty-seven 12-foot-high steel fins spaced at 18 inches on center along a line that traces the curving path of an automobile in plan, shifted in section to produce a canted plane adjacent to the building entry. The fins are blind attached to steel stanchions mounted to the structural deck and set in a concrete curb that flows into a curving concrete bench at the end of the exterior court. Each pre-fabricated fin is made of two 1/4" thick bent steel faces with front and rear edges milled from solid steel stock and CNC milled top and bottom plates. The units were welded, ground smooth, and powder coated white in the shop. In the field each fin was wrapped in white 3M vinyl 'car-wrap', and fins that have portions of letters to form the two-sided graphic have an additional layer of silver vinyl. There are exterior LED lights in between each fin, flush mounted into the curb to illuminate the unique architectural feature.

The Mullin Gallery will not feature any permanent collections. In addition to transportation related exhibits the multi-functional gallery is planned to showcase various topics in art and design in the coming years. Stephen Nowlin, Director of the Alyce de Roulet Williamson Gallery in the historic Ellwood building at ArtCenter's Hillside Campus will also be the director of the Mullin Gallery.

The Terri and Jerry Kohl Commons adjacent to the Mullin Gallery on level one and the Bruce Heavin and Lynda Weinmann Alumni Center on the fourth floor of 1111 South Arroyo Parkway Building are two more DJA designed projects opening in conjunction with the Mullin Gallery this month.

In the 1111 South Arroyo parkway building DJA has designed and completed ArtCenter renovations on four out of the six building levels and is currently working on plans to renovate level two. With ArtCenter to date, DJA has designed and completed 8 building renovation projects for 7 different departments over the last five years totaling over 130,000 square feet of academic space including classrooms, galleries, archives, studios, labs, cafes, public spaces, offices and support spaces.



# :2018 AIA | LA Design Awards

Sometimes the question arises:  
Do we really need a Design  
Awards program?

In this day and age, is the effort dedicated to realizing so many elements for the purpose of yet another awards program (an annually revised call-for-entry, three coast to coast juries representative of the many geographies and architectural styles of the country, an intensive jury day, a complex awards ceremony and more) justified? Are the resources worth it?

*My answer is: yes!*

The AIA Los Angeles Design Awards competition is not only one of the most prestigious architectural awards programs in the country, it is our Chapter's biggest and most representative advocacy effort: far from being a beauty contest, it is a celebration of thought-provoking architecture that pushes the envelope of design, provides social and human connections, highlights solutions to everyday issues and needs, gives us a glimpse of tomorrow's infinite architectural possibilities and ultimately, positively shapes our urban environment and, as a consequence, our life.

It is our duty to promote architecture that is forward and inspiring and meaningful. In the words of one of our members, Tom Wiscombe, AIA, "being exposed to good architecture can change one's brain at the molecular level and truly make us all better people."

Therefore, it is with pleasure that I share with Form's readers the 2018 AIA Los Angeles Design Awards winning projects for your enjoyment, thought, and inspiration.

Carlo Caccavale, Hon. AIA | LA  
AIA Los Angeles Executive Director

## category Design

### Honor

**Animo South Los Angeles**  
Brooks + Scarpa  
Los Angeles, CA

**Camelot Kids  
Child Development Center**  
KeltnerCo  
Architecture + Design  
Los Angeles, CA

**Fenton House**  
Martin Fenlon Architecture  
Los Angeles, CA

**Mariposa1038**  
Lorcan O'Herlihy  
Architects (LOHA)  
Los Angeles, CA

**Mayumi**  
ShubinDonaldson  
Culver City, CA

**Parallax Gap**  
FreelandBuck  
Washington, DC

## category Next LA

### Honor

**Boyle Tower**  
MUTUO and urb-in  
Los Angeles, CA

Citation  
**MLK1101 Supportive  
Housing**  
Lorcan O'Herlihy  
Architects (LOHA).  
**Nansha Scholar's Tower-  
Synthesis Design**  
+ Architecture with SCUT  
Architectural Design  
Institute  
**Sunset Tower R&A**  
Architecture & Design, Inc.

### Merit

**Ashes & Diamonds**  
Bestor Architecture  
Napa, CA

**Stoneview Nature Center**  
Ehrlich Yanai Rhee  
Chaney Architects  
Culver City, CA

**Studio Dental ■**  
Montalba Architects, Inc.  
San Francisco, CA

**UCSB San Joaquin  
Student Housing**  
Lorcan O'Herlihy  
Architects (LOHA)  
Los Angeles, CA

Citation  
**Advanced STEM & Design  
Institutes Lehrer Architects LA**  
**Angle Lake Station**  
Brooks + Scarpa  
**G-Cubed**  
Skidmore, Owings & Merrill LLP  
**Shirley Ryan AbilityLab**  
Clive Wilkinson Architects

### Merit

**Apertures**  
Belzberg Architects  
Mexico City, Mexico  
**Camp Lakota**  
Perkins+Will  
Frazier Park, CA

**Mercado El Alto**  
Rios Clementi Hale Studios  
Puebla, Mexico

**Pioneertown House**  
PARA-Project  
Pioneertown, CA

**The New Center of Science  
& Technology in Suzhou**  
Kevin Daly Architects  
Shishan Park, Suzhou, China

Animo South Los Angeles  
Brooks + Scarpa  
Los Angeles, CA  
Photographed by Tara Wujcik



**:2018 AIA | LA  
Design Awards**

category **Cote LA**

Honor

**Arizona State University,  
Biodesign Institute C  
ZGF Architects LLP**  
Tempe, AZ

**CSUN Sustainability Center**  
Gensler  
Northridge, CA

Merit

**Otis College of Art and Design  
Campus Expansion**  
Ehrlich | Fisher  
Los Angeles, CA

**UCSB BioEngineering**  
Moore Ruble Yudell  
Architects & Planners  
Santa Barbara, CA

**West Hollywood Automated  
Parking Garage**  
LPA, Inc.  
West Hollywood, CA

Citation  
**Robert Redford  
Conservancy for Southern  
California Sustainability,  
Pitzer College**  
Carrier Johnson  
+ CULTURE



**LEGACY FORM(s) FUTURE  
AIA | LOS ANGELES**

Chapter presidents from 1977 to the present join each other  
on stage at the 2018 AIA|LA Design Awards.  
[www.aialosangeles.org](http://www.aialosangeles.org)  
photo: David Lena



clockwise from top left:

**Mayumi**  
ShubinDonaldson  
Culver City, CA  
Photographed by  
Benny Chan

**Boyle Tower**  
MUTUO and urb-in  
Los Angeles, CA  
image by  
Luis Tornel

**CSUN Sustainability Center**  
Gensler  
Northridge, CA  
photography by  
Ryan Gobuty/Gensler

All day Libreria arrangement corda matt  
lacquer with back panels in vintage  
ash and floor-standing drop-down unit  
pesto matt lacquer. Globo occasional  
tables low version neve matt lacquer  
with neve glass top and tall version  
miele matt lacquer.

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# Why New Beginnings Matter in LA

Where Would We Be Without Reinvention?

by josh cooperman  
Host / Publisher  
Convo By Design Podcast

clockwise (from top):  
Petersen Automotive Museum - Miracle Mile,  
Norms - La Cienega,  
Union Oil - La Brea / Slauson  
Photography by Josh Cooperman

Bored and burned-out. That's not going to happen to us, not here. Los Angeles is the home of reinvention. Dreamers, creatives and geniuses come west to try on new ideas. To be accepted elsewhere, you must be from there, not in LA. The special designation of "native" Angeleno is bestowed on those from here but all are welcome. Welcome to design and if it doesn't work, knock it down and try again.

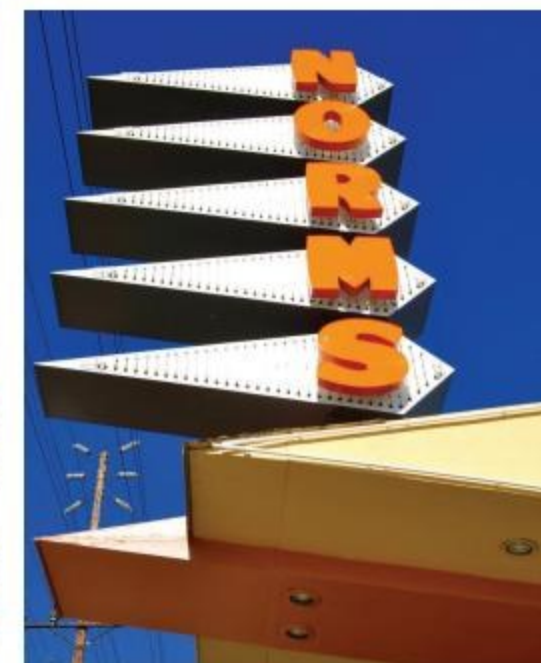
FORM Magazine is back and I am honored to be a part of this reboot. Vantage Point is a showcase for LA's unexplored design. I love LA. And, I love the SoCal culture critics because in me they will always find a willing combatant. They mock us for being architecturally disposable, trendy, aloof and lacking the proper stewardship of cultural treasures. Perhaps there is some truth in that. Gone are classics like the Garden of Allah, and the Hollywood Hotel. But LA gives far more than she takes, like the Hollywood Bowl, Walt Disney Concert Hall and Stahl House.

The anti-LA arts and culture bias is real and is no more evident than the criticism we receive from the architecture and design media. Upon the opening of the Broad Museum, one arch critic dubbed it a "supersized cheese grater." (Guardian, 2015) Oddly enough, the review was mostly positive, begrudgingly so. And even the locals can't help but to take shots. Mimi Zeiger wrote an opinion piece for dezeen in December, 2015 with a headline that read, "The Petersen isn't a good building, it's a western-town front posing as architecture". (dezeen, 2015)

But for every shot fired, there is the outsider who gets it. Like Reyner Banham who said, "The unique value of Los Angeles - what excites, intrigues and sometimes repels me - is that it offers radical alternatives to almost every urban concept in unquestioned currency." (Los Angeles: Architecture of Four Ecologies, 1971) And therein lies the true, simple beauty of LA.

This has always been a safe place to experiment, reinvent and recharge the creative battery. A place to fail spectacularly and build something wonderful from the ashes. Where else can you have funky-modernistic design emerge like the Googies. Architecture that can make a gas station or coffee shop something worth seeing and talking about is special. At the same time, I am reminded of a Nietzsche quote, "When one has finished building one's house, one suddenly realizes that in the process one has learned something that one really needed to know in the worst way, before one began." LA planners didn't understand that at some point creative expression and the need to move freely might collide under the weight of overdevelopment and under-planning. Because of that, we must make choices and prioritize our redevelopment. Let's talk about that.

Vantage Point is an opportunity to share much of LA's under-explored architecture and design from the ever-ephemeral spaces of LA.





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## :credits

### :LA'S BADDEST



#### Douglas Hill Photography

A special thank you to Doug Hill's architectural photography. His contribution to this issue has been significant. His stunning images helped bring LA's BADdest to life, offering us a view of some of LA's architectural game-changers.

213.819.5856  
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Thank you to **Thomas Safran & Associates** for their support of :FORM Magazine's feature LA's BADdest.

### :by\_the\_numbers

Some information independently sourced by :FORM Pioneering Design Magazine.

Additional data sourced for :by\_the\_numbers came from:

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[www.skyscrapercenter.com/](http://www.skyscrapercenter.com/)

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[www.skyscrapercenter.com/](http://www.skyscrapercenter.com/)

### 2018 AIA | LA Design Awards

Information and Images provided by **AIA Los Angeles Executive Director Carlo Caccavale, Hon. AIA|LA**. Information about AIA|LA can be found at

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# LA Skyline (by height)

5<sup>th</sup> ..... In the U.S

6<sup>th</sup> ..... In North America

43<sup>rd</sup> ..... In the World

*determined by the number of 150m+ buildings.*

## LA's Skyscrapers

# 26

total  
Skyscrapers  
(150m+)

## Skyscraper Breakdown

24 buildings 150m+

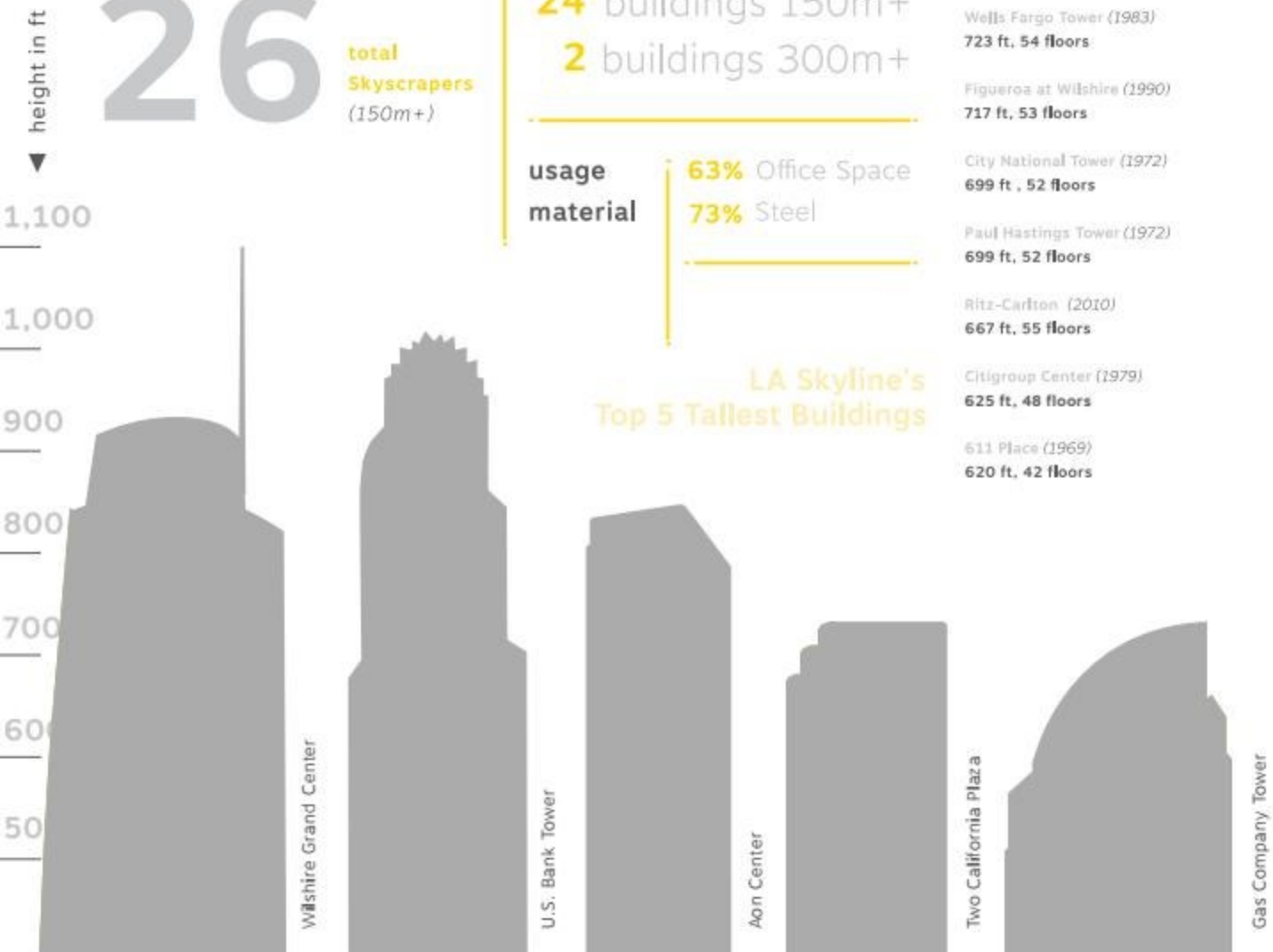
2 buildings 300m+

usage  
material

63% Office Space

73% Steel

## LA Skyline's Top 5 Tallest Buildings



Wilshire Grand Center

U.S. Bank Tower

Aon Center

Two California Plaza

Gas Company Tower

## LA's Tallest

Wilshire Grand Center (2017)  
1100 ft, 73 floors

U.S. Bank Tower (1989)  
1018 ft, 73 floors

Aon Center (1973)  
858 ft, 62 floors

Two California Plaza (1992)  
750 ft, 52 floors

Gas Company Tower (1991)  
749 ft, 52 floors

Bank of America Plaza (1975)  
735 ft, 55 floors

777 Tower (1991)  
725 ft, 53 floors

Wells Fargo Tower (1983)  
723 ft, 54 floors

Figueras at Wilshire (1990)  
717 ft, 53 floors

City National Tower (1972)  
699 ft, 52 floors

Paul Hastings Tower (1972)  
699 ft, 52 floors

Ritz-Carlton (2010)  
667 ft, 55 floors

Citigroup Center (1979)  
625 ft, 48 floors

611 Place (1969)  
620 ft, 42 floors



Douglas Hill Photography

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LAPD Motor Transport Division / John Friedman Alice Kimm Architects



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